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ABSTRACT

The guide was designed to aid administrators and teachers in creating, organizing, and staffing music programs for students in middle schools or grades 5-8 in Oregon. It is presented in four parts. Part I describes the unique features of the middle school. The environment and students are in a period of change, and teachers must have certain attributes in order to be successful. Sample questions to be used in interviewing a music teacher are included. Part II discusses six curriculum approaches, including group instruction, individual instruction, topical units, modules, and incorporating the community. Part III discusses necessary components of teaching, such as lesson sequence, various kinds of goals, environmental and activity structure, knowing the students, preparation, organization, climate, enthusiasm, and discipline. A self-evaluation exercise completes the section. The final part suggests topical units and resources, including the name of the unit, number of weeks to be spent on the activity, grade levels, and resources and materials. The resources include author, publisher, and date as well as suggested musical instruments and outside consultants. (CK)

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# CLASSROOM MUSIC

## Grades 5 - 8

**February 1980**

**Verne A. Duncan**
**State Superintendent of**
**Public Instruction**

**Oregon Department of Education**
**700 Pringle Parkway SE**
**Salem, Oregon 97310**

SO 013 461

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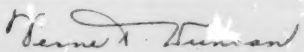
## FOREWORD

**Classroom Music: Grades 5 - 8** is intended for administrators and teachers who design, organize and staff music programs for students in middle school settings, or in any combination of grades five through eight. Since topical "minicourses" or units are usually the best approach for these programs, this publication focuses on the topical approach and the resources needed to make it work.

**Classroom Music: Grades 5 - 8** was developed due to the concern expressed by administrators and teachers over the quality of music offerings for these grades. Although the idea primarily is to help beginning teachers, experienced personnel also may find the publication useful when working with students, teachers, curriculum and materials, and classroom management techniques.

For further information, contact Del Aebischer, Music Education Specialist at the Department, 378-3617 or in Oregon toll free 1-800-452-7813.



Verne A. Duncan
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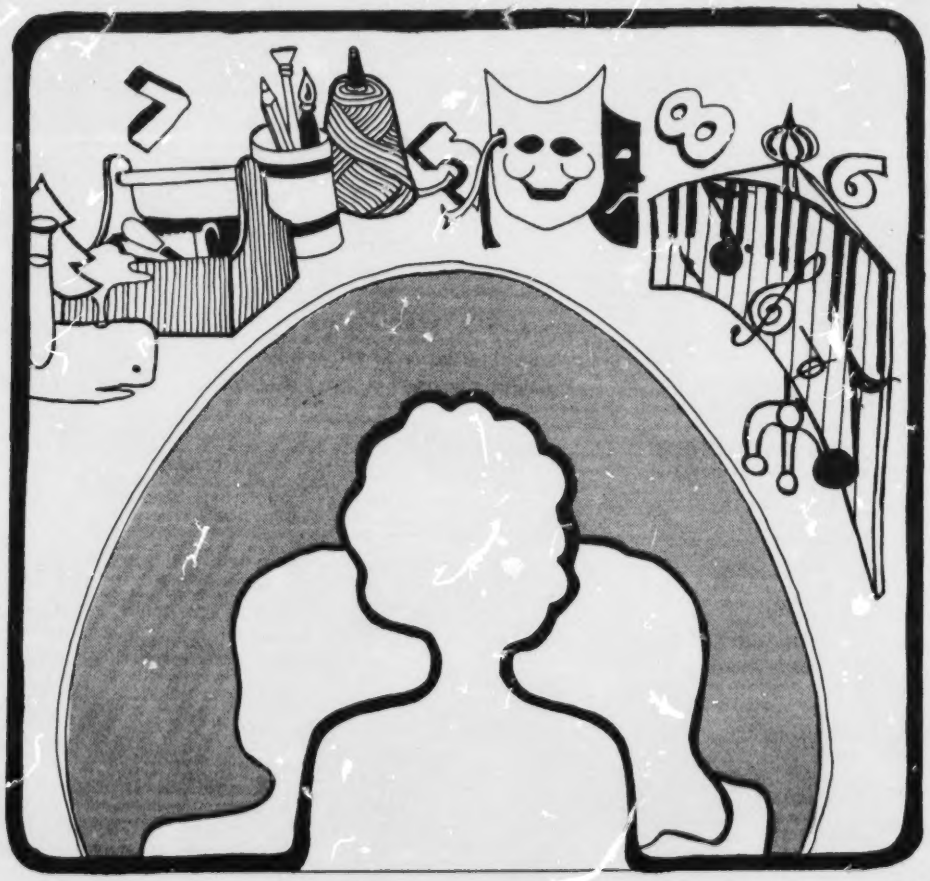
## THE CHANGING SCHOOL SETTING

Over the past ten years, school environments have changed. The elementary school, which housed kindergarten through grade eight, used to be the norm. Students stayed in the same building for a number of years—they became very familiar with the surroundings, the teachers, and they acquired good friends. They looked forward to being seventh and eighth graders; together, everyone looked forward to eighth grade graduation and then to high school. It was a secure place to be.

More districts today utilize the middle school as an interim step between the elementary and secondary school. The middle school offers a new kind of environment: there is often a larger student body, spanning two or more grade levels, with a variety of programs to spark student interest. The middle school years can be a time when students learn to adjust to a "larger world" where surroundings, teachers and friends may change more readily than in the K-8 structure. It is also a time when personal security is very important to students.

Added to the changing school setting are the contrasts in behavior which make grades five to eight an interesting age group. Teachers never know what the climate of the classroom will be from one day to the next—in no other age group will one find such peaks of enthusiasm one day, such boredom the next. Students operate at the emotional extremes, and it is a skill to be able to relate to students in nonthreatening ways. At the same time, in no other age group are the efforts of good teaching more rewarding.



## The Students

Students in grades five through eight are a study in change and contrast. They are experiencing physical changes due to rapid growth; sometimes they may act like adults, other times like children. This is the time when peer approval is of paramount importance, and the sense of an adult self begins to emerge.

Students differ a great deal physically in size: while girls generally have achieved their overall growth, boys may range from four to six feet in height. At times, both may display awkwardness due to the fact that coordination has not kept pace with physical growth.

Although they may differ in size, very often students are concerned about trying to look and even act alike. They devote much attention to appearance. Whatever the current fashion, most of the class will probably be wearing just that.

At times students in this age group display puzzling contrasts in behavior. While speaking with all the reasoning power of a mature adult, the student may be kicking the next person just for the "fun of it." When asked to explain, the student will quite often and honestly be at a loss for an answer.

Along with peer identification, students begin to develop a sense of self-importance and begin to display characteristics which will carry into adulthood. This sense of self can lead to a need for more privacy; students will no longer be willing to participate—to "show and tell." They are concerned about their futures and possible careers for the first time. They are no longer dealing with just the here and now, and they need time to think.

One of the most obvious changes occurring at this time is best illustrated when the class sings—the students sing every pitch and timbre imaginable! Although change in voice occurs for both, it is most obvious and dramatic with the boys. Not only do they lose top notes, they lose the bottom as well. Teachers are often faced with students whose singing ranges may be five or six notes.* And, to top it all off, the fear of being laughed at in class may drive some students to the point of refusing to sing at all.

*There are many solutions: one is to use early music notation, such as Gregorian chant, which employs a five to six note range; another approach is to use ostinati, such as "Do-Sol-Do" against folk songs, and the introduction of beginning bass lines in conjunction with basic chord progressions (e.g., I IV $V^7$ I or I VI IV $V^7$ I).

## The Teachers

Good teachers are vital to successful music programs. Their enthusiasm, positive outlooks, friendliness and interest in students, as well as any outside interests which make them interesting as individuals, can generate the same attitudes with students, and win their trust. Good teachers keep up with current trends, materials and equipment; they are willing to work with classroom and specialty teachers, attend workshops and conferences, and observe "successful" teachers in action. These people are always looking for ways to improve, and their enthusiasm for learning shows in class and inspires students.

Moving to the middle school can be a rather dramatic change for teachers as well as students. For example, a district may ask a teacher who has taught in a K-6 setting for ten years to move to a middle school, grades 5-8. With the creation of the middle school, the K-6 setting will be phased out, and the teacher has to decide between K-4 or 5-8. If the teacher chooses 5-8, the change may be overwhelming: the teacher may not feel qualified to teach grades 7 and 8, or be familiar enough with this age group to know what music experiences work with these students. Before making any transition, the teacher needs to look carefully at the middle school setting, and personal skills as a teacher as well.

**The Interview**

The first step toward selecting an appropriate music teacher for grades 5-8 is the interview. Asking the right questions can reveal much about a candidate; it is important that the interviewer identify ahead of time the types of answers which would indicate the best qualified teacher. Sample questions may be similar to the following:

- Describe some of your experiences working with young people in this age group. For example, have you served as a camp counselor, or have you had experience working with other groups or with individual students?
- Have you received any letters of commendation? Do you have any pictures of your work with this age group?
- What workshops or classes have you taken recently which you feel enhance your skills for this position?
- How do you view music as part of the total curriculum, grades 5-8?
- What part should the entire teaching staff play in helping to build and maintain a successful music program? What specifically would you suggest?
- How will you encourage students toward music?
- How would you introduce a new song to the class?
- How important are student attitudes when teaching the technical aspects of music?
- Middle school students sometimes are considered a challenge to teach. It has been said that if a teacher has a good self-image, this can be transferred to students, thereby making the job easier. What do you think?

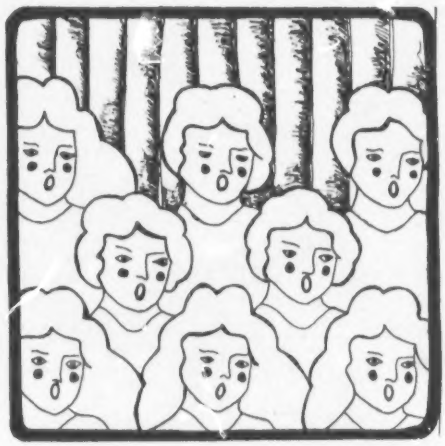
- Explain how you would build and maintain confidence in yourself while handling this job?
- Do you think teachers in the middle school should have a standard of dress? Should students? Why or why not?
- How would you handle students who refuse to participate in class, or who disrupt the class?
- How would teaching music in this school help you achieve personal and career goals?
- Briefly, why should we hire you?

## CURRICULUM APPROACHES

The following section describes curriculum approaches for music instruction, grades 5-8. The Oregon Department of Education recommends that seven percent of instruction time be allocated to music. In most schools, this means between 90 to 100 minutes per week for each student. At the seventh grade level, it is recommended that general music be required daily for one semester of all those students not enrolled for the full year in either instrumental or vocal music activities*

Music instruction activities can be categorized as follows: rhythm, melody, harmony, form, expressive elements, creativity, listening, and classroom performance.** All should be included at each level of instruction grades 1-8; however, students 5-8 have special needs which can be met through a number of approaches.

### Group and Individual Instruction



There should be a balance between individual or small-group instruction, and large-group instruction. While many teachers utilize the large-group approach most of the time, individual or small-group sessions can help to make learning more diverse, effective, and perhaps more exciting. The idea is to choose the format that best suits the material, the students, and the teacher. For example, singing or playing instruments usually is more satisfying in a large group, while activities where access to equipment is limited, such as with synthesizers, work more easily with smaller groups. Each approach develops different types of cooperative skills, and both should be utilized during the year.

### Topical Units

Topical units should be utilized as much as possible, and activities should include singing, listening, movement, creating and playing instruments, reading and writing music. Although topical units are not the only instructional approach, they seem to be widely accepted and have proven successful for teachers in grades 5-8. Both Macmillan and Silver Burdett have a variety of module or satellite programs available which are helpful resources in selecting and teaching topical units. (See page 13.)

### Modules

Silver Burdett and Macmillan publishing companies have booklets available specifically designed for students grades 5-8 covering a variety of musical subjects (e.g., recorder, guitar, country-western music, keyboard, pitched percussion, electronic synthesizer, etc.) With lessons on up-to-date topics, these bookiets can provide a good meeting ground between teacher and student—student interests are addressed by the teacher; students, in turn, are more willing to learn new material presented by the teacher.

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* *Elementary-Secondary Guide for Oregon Schools, Part II: Suggestions* (Salem, OR: Oregon Department of Education, 1977) pp 8-9

** *Self-Evaluation Checklist for School Music Programs: General Music Grades 1-6* (Salem, OR: Oregon Department of Education, 1978)

**Teaching through the Students' Music**

Students should be exposed to various representative styles and periods of music, and usually they can relate to more than just one type of music. Too, teachers are eclectic and flexible: they know the Orff, Kodaly, Manhattanville and Individualized Instruction methods, and they can draw from these when applicable. For example, a music principle found in a Manhattanville lesson may lead to experimentation in small groups or to independent study. Pointing out the use of Kodaly hand signals in the movie "Close Encounters of the Third Kind" may help to make the music class seem more current; "Theme from Star Wars" could be used to illustrate a point just as readily as "Danse Macabre." And, while the teacher may be interested in having students learn about music composed by the masters, students may be more interested in rock or disco music. Recent disco versions of classics are one way to satisfy both—Beethoven's "Fifth Symphony" could be compared to "Fifth of Beethoven," Moussorgsky's "Night on Bald Mountain" to "Night on Disco Mountain." Whatever the case, the highest quality of music in a given style should be used.

**Incorporating the Community**

Music instruction should be geared to the community in which students live. Any special talents which music teachers or other staff members may have should be utilized. Guest artists or speakers, perhaps representatives from various ethnic cultures around the state (i.e., Russian, Basque, Indian) or individuals involved in music locally (e.g., performers, recording studio or music store personnel) may enjoy sharing information and music with students. Local high school music groups are usually happy to perform, or give demonstrations and talks. Too, field trips to other towns in the area should be arranged: Portland, for example, has an elementary school concert series through the Portland Youth Philharmonic and the Oregon Symphony Orchestra. In addition, many towns in Oregon present annual festivals or celebrations. Usually a rich history surrounds each festival, and its music, and students could develop songs about the festival or local folklore.

## TEACHING THE CLASS

Success in the classroom depends on the teacher and how well that teacher maps out the sequence in which subject matter will be taught, how well goals for the class are selected, and the structure of activities. Also involved is how well the teacher knows students, the organization, pacing and climate in class, and the teacher's overall enthusiasm and willingness to learn.

### Sequence

The sequence in which subject matter is taught can determine how much students will learn. Student's previous musical education, along with their present interests and capabilities, should be considered when planning curriculum for the year.

For example, with part singing, students in the fifth and sixth grades may be able to sing rounds, but not descant parts, or they may not be able to distinguish chord roots. Plans should be made to guide students along the easiest path to harmonization; partner songs, ostinati, or melodic harmony from well-known pieces may be the key. Students should never be expected to progress from simple rounds to three-part harmony.

Another example is learning to sing in the first place. Students need to be taught how to sing; they need opportunities to develop good ears and to improve. It is important to match pitches, identify intervals, match melodic phrases, exercise breath control, develop range. General music students need to be taught singing skills just as the chorus does. Basic Kodaly hand signals can give students a "handle" when singing different intervals and pitches; echo chains, "sing downs," flash cards are also good skill building exercises, and fun besides.

### Goals

Teachers need long-range goals, as well as goals for daily lessons and individualized instruction. Lessons need to progress smoothly; they should build on students' previous experiences to give students a sense that present activities are built on the past and aiming toward the future. A sample overall goal for music might read: "Students will understand

jazz at the end of six weeks." Specific goals may involve knowing its history, listing different jazz styles, identifying the instruments used, and participating in a performance, writing a report or sharing a recording. The first two weeks of the course could be devoted to the history of jazz, the third to instruments and timbres, the fourth and fifth to different styles of jazz, and the sixth to jazz-rock fusion and the future of jazz.

Goals in a mapped-out sequence help students see the order and reason of what is taught.

**Structure**

Most teachers feel it is better to start with more rather than less structure. Structure may mean a seating chart, or some specific rules for entering and exiting the classroom efficiently. Students need rules, but they need to know what the rules are and that any rules will be fairly enforced. When the structure is clear, students generally are more at ease and better behaved. Some teachers have found it helpful to post rules in the classroom.

Begin the first activity quickly, perhaps even before all students are seated and settled. It is important that this activity be musical, and that all students are involved. The following suggested sequence can work for a number of activities.

Warm-up—This should be something fun and familiar, yet easily linked to other activities of the day. The objective for the day should be clearly defined with this activity, or at least this activity should serve as a springboard for the day's objective. Warm-up helps prepare students for learning. As one activity, try singing a familiar song like "Mrs. Murphy's Chowder"; ask students to clap the beat and accent (12 12 12), then ask them to clap (1234 1234) while singing.

Review—A very short segment of the lesson, review basically serves as a discussion of the warm-up. Review relates to the day's objective by preparing students for the next topic. For example, if $\frac{2}{4}$ meter is the topic, this activity might deal with $\frac{4}{4}$ meter as illustrated in the warm-up.

New Problem—The teacher deals directly with the day's objective. This is the time to learn new ideas through old material, or new. Find a song and an instrumental selection that utilizes $\frac{2}{4}$ meter.

Using the Concept—At this time, students show their comprehension of the objective by using familiar or new materials. For example, students could be asked to create a rhythm composition, one minute in length, beginning with $\frac{4}{4}$ meter and evolving to $\frac{3}{4}$ meter.

Summary—This is the coda for the lesson. Do something fun and familiar that uses the concept. For example, play the game "Cookie Jar" keeping beat with a $\frac{2}{4}$ ostinato pattern.

It's also time to evaluate. Was the lesson successful (i.e., the plan, student response, the teaching method)? Experience helps the teacher learn to evaluate quickly; evaluation can be a test, a question, or simply an observation—as long as it's done.

**Know Your Students**

A teacher should be aware of any special learning considerations, as well as student interests

both in and outside of school. A questionnaire in the fall can help survey musical preferences, as well as help to determine how much time students devote to listening or performing. The more a teacher knows about students, the easier it is to draw up appropriate lesson plans. Or, as one teacher advises: "Know the kind of music students have been singing or performing before you come on the scene. If it has only been 'pop' you might have to start where they are and gradually expand their tastes. Don't try to do it suddenly, it won't work."

**Organization, Pacing and Climate**

The teacher and room should be well prepared by the time students arrive. Chairs, piano, bulletin boards, instruments, music, special equipment should all be in place and ready to use. Students respond positively when they see that preparations have been made.

Have an alternative in mind should the classroom atmosphere not be conducive to the planned activity. For example, if students have just come from a high-spirited assembly, they may need a little time to unwind. An immediate plunge into a listening activity may be too abrupt; as a transition, sing familiar songs, or try some other group activity.

Students should be presented with as wide a variety of musical experiences as possible, in a number of ways. Materials should differ both in style and period (e.g., medieval, pop, electronic, ethnic, avante garde, classical, folk, etc.) Students are building very definite attitudes at this age, and the broader the exposure the more receptive they likely will be. The highest quality of recordings available should be used. Allow for self-expression on the part of students (e.g., playing instruments, body percussion, movement); however, for the most part students should be expected to analyze, discuss and compare, or just listen to music.

A good lesson is tightly structured, progresses rapidly (perhaps five to ten minutes for each activity), and is carefully planned to keep students occupied. Transitions between activities should be smooth, and without noticeable pauses as one activity fades and another begins. For example, as the final cadence of a song approaches, the teacher should have a new activity or song in mind, along with specific directions for students.

The climate of the classroom should allow for mistakes—both for students and the teacher.

Mistakes can be a good source of information. A teacher should be willing to try new things, rejoice with the successes, and admit the mistakes.

Listening to students is important in evaluating and modifying lesson plans. It builds mutual respect and understanding. An attitude of "I'm here to help you" assists students to feel more secure and encourages them to try new activities in the classroom. A teacher should never try to know everything. Sometimes the best answer to a question is "I don't know, but I'll find out."

**Interest and Enthusiasm**

A music teacher of students grades 5-8 needs to maintain a high degree of student interest in order to be effective. Materials and methods need to be tried out continually. Maintaining open lines of communication with students, staff and other music teachers, as well as visits by the music coordinator, principal and guests can provide an added dimension and helpful insights. And, workshops, inservice and resource can always provide new ideas. The teacher's enthusiasm for improvement shows. It stimulates student interest.

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**Discipline**

Most teachers have definite ideas about discipline in the classroom, but the approach depends on the school and staff. However, there are certain styles which seem to apply across the board.

Most teachers deal with misbehavior the minute it occurs and on an individual basis. Usually, the situation can be ironed out between the student and teacher. For instance, a student may find it helpful if the teacher will meet after school for a talk. The student may have real concerns about the class, or maybe it's nothing to do with school. Just lending an ear shows concern, and that's a beginning.

Verbal reinforcement of good behavior, instead of pointing out undesirable behavior, helps students feel good about themselves and their abilities. For example, a certain student may continually "act up" to get attention. The teacher who tries to correct the student only gives the student more of the wrong kind of attention. Instead, the teacher should try to find something about the student that is positive and go from there. Needless to say, all students need praise.

If a student refuses to sing, find out why and try to find a musical activity that the student likes. Some teachers approach singing as an athletic skill. They emphasize breath control, posture and physical conditioning: that singing is a sport requiring many of the same disciplines as athletics.

Another approach might be art. According to one teacher, a certain student who "hated" to sing responded beautifully when the teacher asked class members to design covers for their music notebooks. Another teacher suggests: "Let the student just sit there and not sing, but don't single that student out. Enjoyable participation by the rest of the class can be contagious. Give it a chance."

If none of these approaches works, seek the advice of other staff. Another teacher may know a student better and may be able to give you some pertinent information. The added perspective may help to balance the picture. As a last resort, solicit the aid of the school counselor, the principal or the parent.

Obviously the teacher should control the class, but "discipline" should not be a frequent issue. In part, control is maintained through preparation and organization, clear goals and rules, and clear signals to the class that there is a definite lesson to be learned. Too, many teachers find that when students know the consequences of their actions, the classroom can be run more efficiently. Go over a set of rules the first day of class, and ask students to sign copies.

**Self-Evaluation**

Any teaching assignment has its challenges. No matter what the challenge, the good teacher is concerned about teaching better, and helping students learn more—and this requires evaluation. Teachers should ask themselves if any of the following apply to their classrooms:

- Students lack interest in lessons, or there is a lack of positive response from students.
- Student behavior is generally poor, or, perhaps, has taken a downturn.
- Students, parents or the principal have complained or made suggestions for change.
- Perhaps the most significant indicator—a feeling from within that all is not right; a personal dread of having to meet "that class."

Here are some possible self-help solutions:

1. Discard out-of-date lesson plans; some may no longer appeal to either the teacher or the students.
2. Ask a trusted, and candid, classroom teacher, supervisor or principal to class to critique a lesson or presentation.
3. List what you think are the most exciting lessons or activities. Have students do the same. Compare in terms of mutual interests, and evaluate recent lesson plans accordingly.
4. Tape-record or videotape lessons as presented. You might ask two students to listen to or view the tape. What is happening? Is the lesson interesting, fast moving and appropriate, or are there spots which can be improved?
5. Sometimes the concern is "outside" the lesson (e.g., lighting, facilities, etc.) The teacher should work with administration and staff to resolve such problems.
6. Hold a "class meeting" as illustrated in *Schools Without Failure.**

*Glasser, William *Schools Without Failure* (New York, NY: Harper and Row, 1969)

## TOPICAL UNITS

The following topical units and resources should be considered as suggestions only; time allotments, grade levels, and sequence will vary according to the school. Macmillan, Silver Burdett and the Division of Continuing Education are mentioned several times, and their addresses are presented here as a matter of convenience.

Macmillan Company
Representative, Renny Vowell
17385 SW Thistlebrook Court
Durham, OR 97223

Silver Burdett Company
Representative, Sax Stone
1970 Gilmer NW
Salem, OR 97304

DCE Catalogue
PO Box 1491
Portland, OR 97207

In addition, cassettes are being prepared by Virginia Correia, with the assistance of Liz Wing and Lois Harrison, professors of music education at the University of Oregon. Topics include interviews with outstanding teachers (Classroom Management, Organizing Instruction, Successful Teaching Techniques) and interviews with students (The Middle School Mind). Cassettes are available at cost through: University of Oregon Book Store, Electronics Department, PO Box 3176, Eugene, OR 97403.

| Unit of Study | Number of Weeks | Grade Levels | Resources and Materials |
|---|---|---|---|
| GETTING ACQUAINTED | | | |
| with games | 1 | 5-8 | *Galaxy of Games for the Music Class* by Margaret Athey and Gwen Hotchkiss (West Nyack, NY: Parker Publications, 1975) |
| with songs | 1-2 | 5-8 | Various song books (camp, nonsense, folk, action) |
| KEYBOARD | or inter-mixed | 5-8 | One keyboard (electronic piano, 2 or 3 octave melodicas, pianicas with hoses) for every two students<br>*Funway Tooter Tunes*, 1 & 2 (originally for recorder) by John Brimhall (New York, NY: Charles Hansen, 1966)<br>Robert Pace piano methods, such as *Music for the Piano*, Book 1 (New York, NY: G Schirmer, 1961) or John Brimhall's *Young Adult Piano Course*, Book 1 (New York, NY: Charles Hansen, 1975)<br>Piano lab material from Barbara Reeder Linquist at the University of Washington; Dave Doerksen, music specialist for Salem School District 24J, is available for consultation on electronic music labs |

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|---|---|---|---|
| GUITAR<br>or baritone<br>ukulele | 4-6 | 6-8 | One guitar for every two students<br>*Basic Instructor Guitar*, Volume 1 by Jerry Snyder (New York, NY: Charles Hansen, 1974)<br>Various books by Jerry Silverman: *Beginning the Folk Guitar* (New York, NY: Oak Publications, 1964), *The Folk Singer's Guitar Guide*, Volume 1 (New York, NY: Oak Publications, 1962), *Children's Songs* (New York, NY: G Schirmer, 1976), *Folk Songs* (New York, NY: G Schirmer, 1976) |
| HOLIDAY PROGRAM | 3-4 | 5-8 | Unit also may involve a special performance activity, or may overlap with guitar or other topical units which involve performance |
| ELECTRONIC MUSIC | 4-6 | 5-8 | Electronic synthesizer<br>Educational Audiovisual series (EAV, Pleasantville, NY 10570) *How to Make Electronic Music* (4 filmstrips, 4 records, teacher's notebook) deals primarily with recording techniques—how to collect and modify sound, how tape recorders can be used in composition<br>Materials on electronic music from Keyboard Publications (1346 Chapel Street, New Haven, CT 06511) including *Electronic Music* by Nick Rossi, published in 1971 (2 filmstrips—"The Birth of Electronic Music" and "The Development of Electronic Music," 2 records, teacher's guide)<br>"Discovering Electronic Music" film from DCE (Catalog #10428); "Pretty Lady and the Electronic Musicians" through Xerox Films (Donald F Green, 11500 Baird Avenue, Northridge, CA 91324)<br>Don Muro (EMPS, Box 605, Merrick, NY 11566) resource catalog for teaching electronic units<br>Alice Olsen's *Self-Instruction Guide to Micro Moog* is available from the Department's music education specialist<br>Local Education Service Districts may have materials |
| ETHNIC MUSIC | 4-6 | 5-8 | SilverBurdett Satellite Program; Macmillan Modular Program; units on North American Indians, China, Africa available at cost of printing and postage through Corvallis School District 509J (Music Administration Office, 1205 NW Garfield Avenue, Corvallis, OR 97330)<br>DCE films "Discovering Music of Africa" (Catalog #10430), "Discovering American Folk Music" (Catalog #10426)<br>"The Many Sides of Black Music" (5 records, lesson guide) from Carnation Company (J Edward Atkinson, 5045 Wilshire |

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| | | | Boulevard, Los Angeles, CA 90036); "The Mix Series" (filmstrip and cassettes) from the Chevron School of Broadcast (Sarah McAtee, Building 555, Room 350, San Francisco, CA 94119)<br>"Northwest Indians" slide-tape presentation (Sandra Davie, Lesson 8, Service British Columbia Teachers Federation, 2235 Burrard, Vancouver, BC, Canada VGJ3H9)<br>Records, films and filmstrips from Lyons catalog (Lyons-Healy, 243 S Wabash, Chicago, IL 60604) |
| INDIVIDUALIZED INSTRUCTION | 4-6 | 5-8 | Unit may be partially interwoven with electronic music or other units<br>Much equipment needed for this type of unit, as many individual carrels as possible<br>*Individual Studio Stations in the General Music Classroom* by Floy Moore (Sumar Publications, 414 NE 165th, #20, Portland, OR 97230)<br>*Treasury of Individual Activities for the Music Class* by Margaret Athey and Gwen Hotchkiss (West Nyack, NY: Parker Publications, 1977)<br>Materials available through Lois Harrison at the University of Oregon (School of Music, Eugene, OR 97403) |
| PITCHED PERCUSSION | 4-6 | 5-8 | A full set of pitched percussion equipment is needed |
| MUSICAL PLAYS | 3-4 | 5-8 | Musical play "Hey George!" by Sally McBride (Adams Elementary School, 1615 SW 35th Street, Corvallis, OR 97330) and Elizabeth Olsen (Salem School District 24J); Silver Burdett musicals; teachers and students encouraged to create original material |
| JAZZ-ROCK | 3-4 | 6-8 | Macmillan module; DCE film "Discovering Jazz" (Catalog #10429)<br>"Pop Hits Listening Guide" (yearly subscription, 9 issues, records, Michael Bennett, 3149 Southern Avenue, Memphis, TN 38111)<br>Carnation's "The Many Sides of Black Music" and Chevron's "The Mix" |
| PROGRAM MUSIC, LISTENING TO LITERATURE | 3-4 | 7-8 | Macmillan module; 1974 Holt, Rinehart, Winston music series (text and recording, Robert Murri, 5750 Macleay Road SE, Salem, OR 97301)<br>"Adventures in Music" recordings (RCA Music Services, 1133 Avenue of the Americas, New York, NY 10036)<br>Bowmar Orchestral Library recordings (622 Rodier Drive, Glendale, CA 91201) |

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| CAREERS IN MUSIC | 1-2 | 5-8 | "Music Careers Chart" and "Music Careers Quest Form" from DCE<br>Invite guest speakers to describe jobs and careers; conduct field trips to music stores, radio and television stations, music unions, churches |

## CLASSROOM MUSIC
### Grades 5 - 8

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